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ABSTRACT

To test Bettelheim's claim that picturebook illustrations adversely affect children's imagination, this study examined effects of an adult's storytelling versus picturebook reading on the creativity of 11 preschool children. Initially, a total of 292 interviews were held with 30 children; the reduced final sample was composed of children with high levels of attendance at treatment sessions. In the treatment phase of the study, each child was read a story from a picturebook or was told the story; afterwards, the child was asked to tell a story of his or her own. When the child did not tell a story, it was suggested that he or she might wish to color and that a story might occur while coloring. All stories told by subjects were tape-recorded and transcribed. A total of 141 stories and 293 drawings were analyzed. Additionally, subjects' parents completed a questionnaire concerning their children's sensory perception and stimulation in their home environments. Generally, findings indicated that (1) treatment with illustrated storybooks increased children's quantity of drawings and the figural quality of those drawings and (2) storytelling resulted in more stories told, an increased flexibility in language, and greater coherence of thought. An appendix discusses one child's reticence to tell stories when "competing" with book form. (Author/RH)

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A Thesis

Entitled

THE MEASURED REACTIONS OF CHILDREN TO TREATMENTS OF STORYTELLING AND ILLUSTRATED BOOKS

by

Kristi A. Carlson

as partial fulfillment of the requirements of
the Master of Education Degree

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Abstract

This empirical research compiled 165 interviews, 293 drawings, 141 transcribed original compositions from 11 case studies in a group of 30 four and five-year-old preschoolers. The purpose was to examine effects of storytelling versus illustrated storybooks upon the child's creative learning process. The conclusions do not concur with Bettleheim's theory that storybooks do not serve the child's best needs. The general findings showed (1) The treatment of illustrated storybooks will increase children's quantity of drawings and the figural quality of those drawings. (2) A storytelling treatment resulted in more stories, an increased flexibility of language and greater coherence of thought. Appendix A discusses a child's reticence at storytelling when "competing" with book form. Caldecott and Kate Greenaway Award literature was presented. Two subtests of the Torrence Tests of Creativity, Picture Construction, were applied to the children's responses. Each interview contained treatment and the opportunity for picture drawing and telling a story.

"Artists treat facts as stimuli for imagination, whereas scientists use imagination to coordinate facts."

- Arthur Koestler

"Imagination, where it is truly creative, is a faculty, not a quality; its seat is in the higher reason, and it is efficient only as the servant."

- James Russell Lowell

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INTRODUCTION

This thesis tests the extent to which illustrated storybooks affect the child's creativity as compared to a storytelling presentation. Three broad objectives were developed to meet this goal. First, to find a testing instrument that acceptably measured creativity. Second, to place groups of children into individual interviews where (a) a story was read to them, (b) the story was read and illustrations shared, or (c) a child-centered "storytelling" technique was used. Third, to extract tangible evidence of the child's creativity. In order to accomplish the ultimate goal, these objectives were slightly altered by combining interviewing types (a) and (b). Consequently, one group of children experienced literature accompanied with illustrations and the other group was exposed to a storytelling presentation.

The Torrence Tests of Creativity are widely accepted and its scoring, as done by trained scorers and untrained scorers who were teachers, has a Pearson Product-Moment Coefficiency of .86 on the Originality subtest and .91 on the Elaboration subtest. Locating a copy for use with subjects took much longer than expected. While most state colleges, junior colleges, regional educational centers, intermediate school districts, and various individuals in Western Michigan had literature concerning the tests, no one had an actual kit. Its applicability will be discussed in Chapter II.

While the presentation of literature varied, children were exposed to all of the following stories.

A Snowy Day, Ezra Jack Keats
Arrow to the Sun, G. McDermott
A Story - A Story, Gail E. Haley
A Tree Is Nice, Udry/Simont
Drummer Hoff, Emberly/Emberly
Duffy and the Devil, Zemach, H. & M.
Frog Went A-Courtin', Langstaff/Rojankovsky
Funny Little Woman, Mosel/Lent
May I Bring A Friend?, deRegniers/Montressor
Mr. Gumpy's Outing, John Burningham
One Fine Day, Hogrogian
Sylvester and the Magic Pebble, William Steig
The Girl Who Loved Wild Horses, Goble
The Post Office Cat, Gail E. Haley
The Wind Blew, Pat Hutchins
Where the Wild Things Are, Sendak
Why Mosquitoes Buzz In People's Ears, Aardema/Dillon

Each book has received either the United States' Caldecott Award or Great Britain's Kate Greenaway Award, in the period of 1957 - 1977. Whereas the first Caldecott Medal was given in 1938, the Kate Greenaway Medal was founded by the Library Association in 1955. These medals are given annually to the most well-illustrated children's books of the preceding year. All winning titles of corresponding years were considered, but these were chosen on the basis of length, teacher and librarian recommendations, and availability.

To encourage the joy of language during the presentation of this literature, the interviewer typed scripts, memorized the story (having analyzed its logical development, mood, humor), polished it with overtones and undertones of expression, and gave pause

where its appeal could be best transmitted. The interviewer exerted further caution to insure adequate preparation by exposing the first flight of children (June-July) to a reading of the illustrated storybooks. The second flight (August-September) mostly experienced storytelling, the third and fourth flights (October - December) were split into both types of exposure. The purpose was to gauge the children's actual reactions and not ever create a forced situation where the child was unnecessarily uncomfortable.

Children were interviewed on a daily basis at Roosevelt School and East Manor Housing Project, Muskegon, Michigan. A day-care/preschool was run under the auspices of Headstart/Community Action Against Poverty. A letter of introduction was given to the supervisor, who was also the president of that area's preschool association, and can be found in Appendix B. She was extraordinarily cooperative.

Each interview consisted of a child voluntarily accompanying the interviewer to an assigned area, where they were sheltered from the distractions of other children and activity. Each child received the treatment of picturebook reading or a storytelling. Each technique used was done consistently from day-to-day. The child was then asked to share a story of his own. If he was not ready to share a story, he was asked whether he would prefer to color. It was suggested that he might think of a story during that time. All stories told by the children were tape recorded and transcribed, word-for-word, for later analysis.

The interviewing periods ranged from five to sixty minutes, but averaged twenty to thrity-five minutes. Because interviews were child-centered and the interviewer placed an emphasis upon

clinical methodology, the length of sessions was usually guided by the child's attention span.

At the conclusion of the interview sessions, each child was told, "This will be our last day together; tomorrow I'll be working with some of the other children." Occasionally this pattern varied, with more disadvantages than advantages, and on other occasions exceptions were made when the child displayed special needs (Grandmother's death, etc.). At this period of time, each parent of guardian was mailed a questionnaire regarding sensory perception and stimulation in the natural environment; the form and results are located in Appendix B.

A total of 292 interviews with thirty children were conducted from June 16 until December 12, 1980. A calendar of those events can be found in Appendix B. This study has compiled 164 interviews with eleven children. From 608 collected drawings, 293 were analyzed; from a total of 236 transcribed stories, 141 were used in the study. Inclusion of these eleven subject's material was based upon the student's attendance; an examination of the calendar would be illustrative.

Prior to data collection, creativity needed a more concrete definition. Chapter II reviews the literature of the relationship of imagination to stage theory, the Torrence Tests of Creativity, and the Content and Form of Compositions Dictated by Children.

REVIEW OF LITERATURE

In his chapter "Vicarious Satisfaction versus Conscious Recognition," Bettleheim states:

> This, incidently, is the reason why illustrated storybooks...do not serve the child's best needs. The illustrations are distracting rather than helpful. Stories of illustrated primers demonstrated that the pictures divert from the learning process rather than foster it, because the illustrations direct the child's imagination away from how he, on his own, would experience the story.1

More directly, in a later chapter[2] he states that a fairy tale should be told rather than read. It is not the intention of this paper to challenge or argue Bettleheim's reasoning. The purpose is to objectively examine effects of both the telling and reading of illustrated storybooks upon the child's creative learning process.

An August 11, 1978 ERIC search showed no such examination had previously been done. Further inquiry was made through the Bibliographic Retrieval Services, Inc., but this showed nothing of immediate relevance.

Imagination and Stage Theory

Because this thesis proposed to study Bettlehim's assertion that illustrations will crimp the child's imagination, it was necessary to have a better understanding of the child's imagination.

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[1]Bruno Bettleheim, The Uses of Enchantment (New York: Alfred A. Knopf, Inc., 1975, reprint ed.; New York: Vintage Books, a Division of Random House, Inc., 1977)

[2]Ibid., "On the Telling of Fairy Stories," pg. 150

In A Study of Imagination In Early Childhood and its function in mental development, Ruth Griffiths defines stages through which the imagination develops and progresses. Those stages are elaborated below. Credibility of the stage theory concept can be corroborated in other authorities on children's art. Rhonda Kellogg and Scott O'Dell, international authorities on children's art and literature, emphasize that

> this creative thrust...showed upon study that the artistic impulse is universal....Moreover, it pointed the way...that all children everywhere draw the same things in the same way at the same age.3

Each of these sources has accumulated international collections which have verified the developing relationship between a child's imagination and his artwork.

There are eleven developmental stages outlined by Griffiths. She summarized them:

1. A stage of undifferentiated scribble.
2. Rough geometrical shapes appear, usually circles and squares.
3. The making of further objects by the combination of lines and squares, and separately of circles.
4. Combination of lines and circles to make many other objects, of which one of outstanding interest is the human figure (early stages only).
5. Juxtaposition of many objects rapidly drawn and named, but often unrecognizable. (pg. 198: representing consolidation and involving a temporary pause in the development of new forms)
6. Tendency to concentrate on one object at a time, bolder work, care taken, a degree of detail present.
7. Further juxtaposition, but clear subjective associatio usually present, work recognizable.
8. Partial synthesis, some items shown in definite relation to one another.
9. The pure picture. A tendency also to draw one picture only.

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[3]Kellogg, Rhonda with O'Dell, Scott, The Psychology of Children's Art (New York: CRM - Random House Publication; a Psychology Today Book, 1967)

10. Multiplication of Pictures. Pure joy of representation.
11. Development of a theme by means of a series of pictures.[4]

While this information could be greatly expanded, the pre-study of stage description and examples is an important lead into clinical observation.

It may be helpful to make a comparison with the stages as Kellogg and O'Dell describe them. The Table of Contents is indicative of the similarities:

Contents:

1. The Search (pg. 12: figure-ground relationship... scribbles in definite patterns - in the left half, the right half, or even in the middle)
2. Scribbles and Scribbling (pg. 20: seventeen major placement patterns have been identified)
3. The Secrets of Shape (pg. 27: the circles and squares are now hidden in the placement patterns)
4. Art in Outline (pg. 35: His circles may look Dali-esque....)
5. The Child and Design (pg. 43: Children begin to combine those forms into designs....)
6. Mandala, Suns, Radials (pg. 55: Mandalas are an important point of departure...proceeds to... human figures)
7. People, People, People (pg. 65: placing things in a way that look right and is pleasing to him)
8. Almost Pictures (pg. 77: all their early drawings - humans, houses, trees and boats - in the same way, still design)
9. Pictures (pg. 85: begin to tell a story of their own)
10. Hidden Pictures (pg. 93: an adult stage, e.g. Klee and others)

This juxtaposition affirms a common thread within children's development. The two sources were writing for radically different audiences, yet still communicate and exemplify the same basic infor-

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[4]Ruth Griffiths, A Study of Imagination In Early Childhood and its function in mental development (London: K. Paul, Trench, Trubner, 1935; reprint ed.; New York: Amo Press, A New York Times Co., 1975. Classics in Child Development)

mation.

Griffiths did comment on the use of colour as an additional factor in identifying pictorial development.

> Throughout the first three drawing stages one colour at a time is the general rule, while a good deal of clinging to one colour, often yellow, is present, with the fourth and fifth stages two or more colours appear on the same paper, but they are not mixed or used to much effect. There seems to be an element of chance in the way colour is used at this stage. With the sixth stage, however, where consolidation and development of objects is taking place, the child begins to take more interest in colour as such, and deliberately experiments with it. One colour may be used mixed upon another to see the effect. Objects may be filled in solid, the child enjoying the bright result. There is not, however, as yet, any attempt to copy colours in relation to objects depicted; as they really occur in the object.
>
> It seems that not until a fairly advanced stage of making exterior scenes, does the colour interest become linked to reality....5

This point provided valuable clarification when assessing children's drawings or figural response.

The Torrence Tests of Creativity

The Torrence Tests of Creativity, Picture Construction, presents a system of scoring which yielded a deeper analysis of the content of children's drawings. Because sections of that test are designed to stimulate and measure creativity, not all aspects that Torrence would have considered could be used with the children's drawings, since their creativity did not have a contrived stimulus. Specifically, Fluency could not be considered because it requires a series of pictures drawn in a single sitting or interview. For the interviewer to make such a request would have involved didactic influences and distortion of the child's own voluntary reactions. A reexamination of the stage theory will verify that a

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5Ibid., pg. 224

series of drawings is associated with a particular developmental stage. Children of these ages (with one exception in the thirty) probably were not ready for such a demand. Consequently, Fluency was not considered to be applicable.

The Originality subtest was also inapplicable. Elizabeth Starkweather has spoken directly to this subject when discussing originality and test development for the preschool child.

> Statistical infrequency, as usually applied to the scoring of originality test, compares one child's responses with those of another child. By this method, the child who has a pet name for an object will profit inasmuch as his response will not be duplicated by another child, and yet his ideas may not be more original than those of other children's. This scoring problem was solved by comparing each child with himself rather than with other children....In other words, each response of a given child is compared with all other responses made by that child, and then the child who gives the greatest variety of responses is judged to be most original.6

She verified the difficulty in assessing creativity at this particular age level. Starkweather's Originality Test is similar to the Inkblot series. Inkblots were a device also used by Ruth Griffiths to illuminate the inner workings of the child's mind.

The aspect of Elaboration, as presented by Torrence, was most easily applicable and pertinent to young children's drawings. Two assumptions underlie its scoring.

> The first is that the minimum and primary response to the stimulus figure is a single response. The second is that the imagination and exposition of detail is a function of creative ability, appropriately labelled

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6 Elizabeth Starkweather, "Creativity Research Instruments Designed for Use with the Preschool Child," in Assessing Creative Growth: The Tests - Book One, ed. Biondi, Angelo M., & Parnes, Sidney J. (Great Neck, New York: Creative Synergetics Associates, 1976.)

elaboration. Therefore, in scoring elaboration, credit is given for each pertinent detail (idea) added to the original stimulous figure itself, to its boundaries and/or to the surrounding space.7

A complete understanding of the Scoring System, listed below, is reinforced with pictorial examples and analytic illustrations in the Examiner's Manual.

One point is given for:

1. Each essential detail of the total response, but once that class of detail is scored, further responses of the same class are not counted. In other words, each additional idea that contributes to the story the picture tells is given an elaboration point, but further representations of the idea are not. Thus the idea, "holes in cheese" on Example 2, pg. 16, merits one on Elaboration point, but every hole does not; "bricks" gets one point for the idea, not one point for every brick. On the other hand, each cactus plant in the sample activity 1, receives a point because each adds an idea--width, dimensionality, depth, size, etc.
2. Color, when it adds an idea to the basic response.
3. Deliberate shading (not just going over the lines again.)
4. Decoration, only when meant as such.
5. Each major variation (not of quantity) of design which is meaningful with reference to the total response.
6. Each elaboration in the title beyond the minimum descriptive label.8

Number five was especially helpful with young children's pictures because it is the concept of design upon which much of their work dwells. A circle represents one concept, many circles represent one concept, but interlocking circles represent two concepts and, in fact, is charted by Griffiths as a higher stage of development. With respect to design the Torrence scoring system overcomes the

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7Paul M. Torrence, Torrence Test of Creative Thinking; Directions Manual and Scoring Guide, Figural Test Booklet A, 1972 rev.; c. 1966, Scholastic Testing Service.

8Ibid., pg. 14

problem of limitation in mere stage identification. This is a practical solution which incorporates the divers characteristics of each stage into a more total perspective.

Torrence scores "Title Originality" as another subtest of Picture Construction. Children would often mention, either in passing or as an absolute declaration, what a picture represented. This information would also be offered in response to an occasional question. Consequently, it was easily applied. The scoring was tallied as such:

> 0: obvious class titles ("Man," "Rabbit," "Egg")
> 1: simple descriptive title at a concrete level, involving a modifier plus a class ("Man with a Big Ear," "A Speckled Egg," "An Easter Rabbit")
> 2: imaginative, descriptive title in which the modifier goes beyond the concrete, physical description ("Uncle John's Frozen Ear," "The Speckled Egg of Mars," "The Rabbit that Tricked Uncle Remus")
> 3: Abstract but appropriate title, going beyond what can be seen in the picture ("Mightier Giovanni of the Frozen Alps," "A Bird in a Cage with a Thousand Eyes," "Princess Mona's Golden Bunny";9

The Torrence Tests of Creative Thinking also measure verbal scores for the same concepts. These were not applicable to the stories collected from the children; instead, children would have been required to react to that which was put before them. The fluency score is simply the sum of acceptable responses given, in one test for improving a toy. The flexibility score is obtained by counting the number of different categories into which the responses fall, categories of different approaches or principles used in improving a toy.

Receiving the actual testing materials after having collected

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[9]Ibid., pg. 10

the data was troublesome. It is feasible that the latter measures, fluency and flexibility, could have been worked into this testing situation as a pre- and post-testing device, but nothing indicates testing reliability has ever been established through daily use.

Content and Form of Compositions Dictated by Children

Technical problems were amplified when drawing relationships between Verbal Scoring of the Torrence Tests of Creative Thinking and the transcribed stories from the children. Consequently, other sources were sought.

Jean Betzner elicited original compositions from children and expressed a positive reception. She concluded that children of 5,6,7,8 "respond willingly to the situation presented when a stranger offers to write down their stories and poems...."[10] Her work is of particular interest because she presented a format from which children's stories could be analyzed. An outline of that material follows.

I. Content
   A. Main Idea of the Composition (What is the child talking about?)
   B. Kind of Story
      1) People
      2) Nature
      3) Inanimate Objects
   C. The Style of Treatment
      1) narration or description
      2) realistically or imaginatively
      3) rhythmically or non-rhythmically
      4) humorously or seriously
   D. Subject matter
      1) Average number of nouns and qualifying adjectives (Source of subject matter)
      2) (a) Literature
         (b) Imagination
         (c) First-hand Contact

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[10] Jean Betzner, Content and Form of Compositions Dicatated By Children (New York City: Bureau of Publications, Teacher's College, Columbia University, 1930. Contributions to education, no.442)

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E. Relationships shown:
1) parent to child
2) child to parent
3) child to child
4) human being to animal
5) punishment to wrongdoing
6) punishment to future wrongdoing

II. Form
A. Length of Composition
1) number of words
2) number of units of thought
B. Organization
1) presence of a title
2) patterns
(a) enumeration of events in a prepared form
(b) connected episodes showing C-E
(c) unconnected episodes showing C-E
(d) sound impressions
3) time sequence
4) use of repetition
(a) to heighten an impression...to merit attention
5) Ending: conclusive or inconclusive
C. Characterization: Average number of active verbs
D. Conversation (direct discourse)
E. Unusual phrases or pleasing names
F. Motor and Sense terms
1) see average number active verbs
2) things done
3) Sensory experiences

The content of young children's stories, at four years old, is not always so well-developed or "cut-and-dried," Very often a second story might endophytically develop during the first, which may never reach a conclusion. No time limit had been placed upon the children's storytelling, allowing imaginations to run their full course.

While only the most basic types of verbal responses were gauged, several trends are observable and will be presented in Chapter IV. Chapter III will present the data from which other observations are made. This data is presented in two separate sections, one dealing with figural response and the other with verbal response.

METHODOLOGY AND RESULTS OF FIGURAL RESPONSE

This chapter will introduce personal data regarding the age of children whose work was included in the final compilations and features tables of the children's figural response. All presentations and discussion of their verbal responses will appear in Chapter IV.

There were eleven children in the final groupings; five who were subjects of the storytelling technique and six subjects of the illustrated book sessions. These eleven children attended on a regular basis and were close in age, an average of nearly four years and six months, and for this reason their work was selected for special attention. They were selected from a larger group of thirty children.

PERSONAL DATA

Storytelling Group

Child A - 4 yr. 7 mo.; M; 14 interv. (11/4/80 - 12/11/80)
Child B - 4 yr. 9 mo.; M; 15 interv. (11/4/80 - 12/9/80)
Child C - 4 yr. 0 mo.; F; 12 interv. (9/29/80 - 10/28/80)
Child D - 4 yr. 3 mo.; F; 15 interv. (9/29/80 - 10/28/80)
Child E - 4 yr. 8 mo.; M; 16 interv. (11/4/80 - 12/12/80)

Illustrated Book Group

Child F - 4 yr. 2 mo.; M; 18 interv. (6/16/80 - 8/7/80)
Child G - 4 yr. 4 mo.; F; 13 interv. (9/29/80 - 12/12/80)
Child H - 4 yr. 6 mo.; M; 16 interv. (11/4/80 - 12/9/80)
Child I - 4 yr. 8 mo.; F; 15 interv. (11/4/80 - 12/9/80)
Child J - 4 yr. 5 mo.; F; 15 interv. (11/4/80 - 12/8/80)
Child K - 3 yr. 10 mo; F; 15 interv. (11/4/80 - 12/12/80)

In the personal data, 164 interviews ranged from twelve to eighteen in number, per child, across a time period of four weeks-two days to seven weeks-five days. The average interview amounted to fourteen and a half sessions across a period of five weeks-two days. The illustrated storybook group averaged one month younger and one more interview than the group who listened to storytelling; in and of itself, this would not greatly influence different reactions.

The following tables cover 293 drawings, a total of 608 had been collected from the larger group of thirty children. The included material has been analyzed for the number of figural responses (Table 1), the average scores using the Torrence Tests of Creative Thinking (Table 2), and a combination of that information with reference to the particular titles used (Table 3).

In order to present a full profile, the tables have been broken down into time periods. Some drawings were done prior to hearing the title which the interviewer presented on that day, some were drawn during the interviewer's presentation, and others were drawn after the interviewer's presentation. The children were free to draw when they wished, as they were free to end the interview when they wished; the point of interest being the extent to which each treatment affected their creativity. Furthermore, the total interviews were divided into two halves that are referred to as "first semester" or "second semester."

The fact that children were at different stages of development necessitated consideration of sheer total-production, the number of drawings produced. For example, Griffiths pointed out (see pg.6) concentration on a single object does not exist until

the sixth stage. That information has a direct bearing upon these children's work; four of the eleven were rated at the sixth stage or below. The lower stages appeared to be even more prevalent among the larger group of thirty, although many of those interviews lasted for a very short-term. Special consideration in this regard will be mentioned in Chapter V. Consequently, because rapidity and repetition is characteristic of some stages, its acceleration can be a key to the child's imagination being activated.

TABLE 1

A TIME FRAME OF TOTAL DRAWINGS

WITH REFERENCE TO THE STIMULATION

	Total Interviews	Total Drawings	Total Drawings Before Stimulation	Total Drawings During Stimulation	Total Drawings After Stimulation
Child A:	14	31	18	-	13
Child B:	15	21	7	-	14
Child C:	12	16	1	-	15
Child D:	15	18	2	9	7
Child E:	16	34	18	-	16
Totals:	72	120	46	9	65
Percent of total group:			.38	.07	.54
Avg. # drawings per child :		24.	9.2	1.8	13.

NOTE: Storytelling A-E; Illus. Book F-K

TABLE 1--Continued

	Total Interviews	Total Drawings	Total Drawings Before Stimulation	Total Drawings During Stimulation	Total Drawings After Stimulation
Child F:	18	20	-	-	20
Child G:	13	26	6	5	15
Child H:	16	31	9	4	18
Child I:	15	41	28	-	13
Child J:	15	36	4	-	32
Child K:	15	19	5	-	14
Total:	92	173	52	9	112
Percent of total group:			.30	.05	.64
Avg. # drawings per child :		29.	8.7	1.5	18.6

NOTE: a dash (-) indicates no production at this time period

Table 1 shows that the total output of drawings increased more by children who were exposed to the illustrated storybooks, production increased by 34% compared to 16%. This increase can be seen by contrasting the number of drawings done after the stimulation with those done before the stimulation.

Regardless of technique, each group compared against itself showed a production increase after the stimulus; but the trend was displayed in a more dramatic increase with the illustrated book group. It showed an immediate effect that continued to grow. Their first semester production increased 14% after the stimulus

and a continuum produced 20% increase in the second semester; compare Tables 1(a) and (b). This did not occur with any immediate significance in the storytelling group. In the first semester, their increase after the stimulus was 1% and grew, in the second semester, after the stimulus, to 13% more drawings.

TABLE 1(a)

THE TIME FRAME OF TOTAL DRAWINGS

DURING THE FIRST SEMESTER

	Total Drawings	Total Drw. Before Stim. I	Total Drw. During Stim. I	Total Drw. After Stim. I
Child A:	31	8	-	2
Child B:	21	7	-	6
Child C:	16	-	-	6
Child D:	18	2	1	5
Child E:	34	7	-	9
Total:	120	26	1	28
Percent of total groups:		.22	.0	.23
Avg. # draw. per child :		5.2	.2	5.6
Child F:	20	-	-	11
Child G:	26	4	1	10
Child H:	31	6	4	8
Child I:	41	13	-	8
Child J:	36	4	-	13
Child K:	19	5	-	6
Total:	173	32	5	56
Percent of total groups:		.18	.03	.32
Avg. # draw. per child:		5.3	.8	9.3

TABLE 1(b)

THE TIME FRAME OF TOTAL DRAWINGS

DURING THE SECOND SEMESTER

	Total Drawings	Total Drw. Before Stim. I	Total Drw. During Stim. I	Total Drw. After Stim. I
Child A:	31	10	-	11
Child B:	21	-	-	8
Child C:	16	1	-	9
Child D:	18	-	8	2
Child E:	34	11	-	7
Total:	120	22	8	37
Percent of total groups:		.18	.7	.31
Avg. # draw. per child :	24	4.4	1.6	7.4
Child F:	20	-	-	9
Child G:	26	2	4	5
Child H:	31	3	-	10
Child I:	41	15	-	5
Child J:	36	-	-	19
Child K:	19	-	-	8
Total:	174	20	4	56
Percent of total groups:		.12	.02	.32
Avg. # draw. per child :	29.	3.3	.7	9.3

The average drawings per child serves to reaffirm these trends and insure that one child's production did not skew the group average. In deed, this increase is shown in 3/5 of the storytelling group and 5/6 of the illustrated book group which also corresponds with the general trend.

Table 2 addresses qualitative rather than quantitative aspects. The drawings were rated according to the Torrence system. Each child's composite work was categorized and the scores of drawings done before and after stimulation were averaged. Furthermore, in Tables 2(a) and (b), scores are presented by semester. While a control group was not present, presumably work done before the stimulus shows the point from which growth could begin.

TABLE 2

A TIME FRAME OF TOTAL AVERAGED FIGURAL SCORES

WITH REFERENCE TO THE STIMULATION

	Before Stim. I	During Stim. I	After Stim. I
Child A:	9.30	-	16.34
Child B:	26.43	-	14.48
Child C:	(21.00)	-	10.64
Child D:	12.50	(12.56)	11.55
Child E:	11.31	-	12.84
Total:	80.54	(12.56)	65.84
Grp. Avg. :	16.11	(12.56)	13.17
Child F:	-	-	6.50
Child G:	8.54	8.17	6.52
Child H:	2.31	-	4.73
Child I:	6.43	-	10.48
Child J:	10.00	-	7.53
Child K:	6.20	-	5.49
Total:	33.48	8.17	41.25
Grp. Avg. :	5.58	1.36	6.88

NOTE: parentheses indicate an average of one score only. passim.

The general findings show that the caliber of drawings decreased after storytelling presentations and increased after illustrated book sessions.

TABLE 2(a)

THE TIME FRAME OF TOTAL FIGURAL SCORES

DURING THE FIRST SEMESTER

	Before Stim. I	During Stim. I	After Stim. I
Child A:	10.50	-	25.50
Child B:	26.43	-	13.33
Child C:	-	-	5.83
Child D:	12.50	(15.00)	12.60
Child E:	11.43	-	11.67
Collective Avg.:	60.86	(15.00)	68.93
Grp. Avg. p/child:	12.17	(3.00)	15.79
Child F:	-	-	6.00
Child G:	9.75	-	6.78
Child H:	2.30	-	3.76
Child I:	8.14	-	12.75
Child J:	10.00	-	5.85
Child K:	6.20	-	5.67
Collective Avg.:	36.39	-	40.81
Grp. Avg. p/child:	6.07	-	6.80

More specifically, the storytelling group's picture quality was reduced over time prior to stimulation, and its quality continued to decrease after stimulation. The collective points scored prior to stimulation were 60.86 during the first semester and decreased to 40.28 in the second semester. Because a similar pattern occured in the illustrated book group, the decrease prior to stim-

ulation is probably not a reflection of the treatment, but of the interviewer. The children may have been intrigued by the novelty of the situation or overwhelmed by the individual attention and either withdrew into the familiar activity of drawing or had an initial desire to please and do that which was most familiar.

TABLE 2(b)

THE TIME FRAME OF TOTAL FIGURAL SCORES

DURING THE SECOND SEMESTER

	Before Stim. II	During Stim. II	After Stim. II
Child A:	8.10	-	7.18
Child B:	-	-	15.63
Child C:	(21.00)	-	15.44
Child D:	-	(12.25)	10.50
Child E:	11.18	-	14.00
Collective Avg. :	40.28	(12.25)	62.75
Grp. Avg. p/child:	8.06	(2.45)	12.55
Child F:	-	-	7.00
Child G:	7.33	-	6.25
Child H:	2.33	-	5.70
Child I:	4.80	-	8.20
Child J:	-	-	9.21
Child K:	-	-	5.31
Collective Avg. :	14.46	-	41.67
Grp. Avg. p/child:	2.41	-	6.95

Points scored after stimulation still show a decline, from 68.93 collective points to 62.75 or from 15.79 points per child to 12.55, in the first to second semester.

The real point of concern is that the storytelling group's quality continued to decrease after the stimulation, although this trend began to reverse itself within the second semester. In an examination of the first semester individual's scores, none of the illustrated book's before and after scores are on a par; this is not true in the storytelling group.

While the storytelling group did not experience even a two point growth in figural growth from Before Stimulation I to After Stimulation II, a growth of more than five points exists in the work done by the illustrated book group. The illustrations affected their figural abilities in a positive manner.

Lastly, to observe the effects of each treatment upon creativity, it is interesting to compare what response was evoked upon presentation of each title. In some instances quality was higher. When higher quality is coupled with a higher output or several no-responses following stimulation, it is probable that that title engaged a more total response from the children. However, that subject will be discussed more extensively at the presentation of verbal responses. Scores of strength have been underlined. See Table 3, page 24. One can only conclude that each technique brings different reactions. This conclusion will become more apparent in the following chapter.

TABLE 3

COMPOSITE FIGURAL SCORES IN RELATION TO INDIVIDUAL TITLES

	Story Grp. # of Pre-sentations	No response after Stim.	Total drw. after stim.	Total sum of scores	Avg. score	Book Grp. # of Pre-sentations	No response after stim.	Total drw. after stim.	Total sum of scores	Avg. Score
A Tree Is Nice	5	2	3	37	12.3	6	1	6	25	4.2
Mr. Gumpy's Outing	4	*	6	64	18.7	6	2	7	48	6.9
May I Bring A Friend?	5	1	4	59	14.8	6	1	7	40	5.7
The Wind Blew	5	*	9	66	7.3	6	1	7	25	3.6
Frog Went A-Courtin'	5	1	3	19	6.3	6	1	6	37	6.2
Drummer Hoff	5	1	5	51	10.2	6	2	6	50	8.3
A Story - A Story	4	2	2	33	16.5	6	1	9	49	5.4
One Fine Day	4	1	3	41	13.7	5	1	4	42	10.5
Arrow to the Sun	4	1	3	59	19.7	6	2	9	47	6.2
Funny Little Woman	5	1	5	71	14.7	5	*	9	73	8.1
Post Office Cat	2	1	2	17	8.5	2	1	1	(10)	(10)
Why Mosquitoes Buzz In People's Ears	5	2	4	68	17.0	5	1	5	41	8.2
The Girl Who Loved Wild Horses	5	2	3	48	16.0	6	1	9	102	11.3
Duffy and the Devil	2	2	1	(30)	(30.0)	2	*	2	19	9.5
Sylvester and the Magic Pebble	5	1	7	71	10.1	5	*	9	55	6.1
A Snowy Day	3	*	3	38	12.7	5	1	5	30	6.0

TABLE 3.--Continued

	Story Grp. # of Presentations	No response after stim.	Total drw. after stim.	Total sum of scores	Avg. score	Book Grp. # of Presentations	No response after stim.	Total drw. after stim.	Total sum of scores	Avg. Score
Where the Wild Things Are	3	1	2	31	15.5	5	*	7	52	5.8

NOTE: an asterisk (*) indicates all children showed a response and none chose to defer.

METHODOLOGY AND RESULTS OF VERBAL RESPONSE

The presentation of verbal response includes quantitative and qualitative analysis; both the number of verbal responses and verbal characteristics are covered. This data is an extension of the same interviews introduced in Chapter III. Those children had the opportunity to respond to the treatment of storytelling or illustrated book presentations in any manner they wished. This chapter examines their verbal response.

TABLE 4

OCCASIONS WHEN VERBAL AND NO VERBAL RESPONSE WAS MADE

	Total Interviews	Total Stories	Days of Absolutely No Verbal Response	Days of No Verbal Response After Stim.
Child A:	14	13	0	0
Child B:	15	10	5	2
Child C:	12	9	2	2
Child D:	15	13	1	1
Child E:	16	17	1	3
Total:	72	62	9	11
Percent of interviews:			.13	.15

TABLE 4.--Continued

	Total Interviews	Total Stories	Days of Absolutely No Verbal Response	Days of No Verbal Response After Stimulus
Child F:	18	9	10	10
Child G:	13	14	3	3
Child H:	16	10	10	10
Child I:	15	16	0	1
Child J:	15	17	1	1
Child K:	15	13	1	2
Total:	92	79	25	27
Percentage of interviews:			.27	.29

Table 4 establishes the overriding trend of the verbal responses. There is a lower incidence of children refusing to tell their own stories in the group exposed to storytelling. Children in the illustrated book group chose not to tell a story more than twice as often.

Children in the storytelling group were interviewed seventy-two times. On nine occasions absolutely no story was elicited from the child, and on two additional occasions no story was elicited after the stimulus of the interviewer's storytelling. Fifteen percent of the time no story was elicited after the stimulus, and thirteen percent of the time absolutely no verbal response was made, whether it be prior to or following the stimulus.

The incidence of refusal was much greater from the illustrated

book group. The mode of communication which incorporates the visual and the verbal did not as readily receive a verbal response. Conversely, storytelling is a totally verbal mode of communication. When that treatment was used, children would more quickly volunteer stories that they had created. Appendix A is an addendum which can enhance this issue.

One of the most interesting verbal characteristics of the children's stories was the phenomenon of direct literary references, such as an exact reproduction of sounds or mention of particular characters from the interviewer's presentation. Their appearance also compensated for being unable to use the inkblots; the use of externals became unnecessary. Closer examination presented some not-as-direct, but possible literary references; for example, a story proliferated with insects in response to Frog Went A-Courtin'. The interviewer judged this possible influence one-half year after working with the children and attempted to categorize possibilities both realistically and conservatively. Table 5 presents this data, page 29.

The presence of direct literary references was slightly higher in the storytelling group. But when those references were combined with the strong possibility of others, 45% of the storytelling group's stories and 29% of the illustrated book group showed such a relationship. These percentages suggest that the storytelling technique had a greater impact than the illustrated book treatment. This tendency supports the general trend established in Table 4.

Thematic analysis proved difficult in several ways. The variable of televised influence presented the most conflict of interest.

The fact that stories grew endophytically also was a hinderance. Consequently, theme is not a consideration in the qualitative analysis of these case studies.

TABLE 5

LITERARY REFERENCES IN STORIES

DICTATED BY CHILDREN

	Child's Own Stories	Stories w/ Direct Literary References	Stories w/ Possible Literary References	
Child A:	13	4	5	
Child B:	10	5	1	
Child C:	9	1	2	
Child D:	13	4	1	
Child E:	17	0	5	
Total:	62	14	14	
Storytelling Group's total possible references:				28
Percent of stories represented :				.45
Child F:	9	4	2	
Child G:	14	2	0	
Child H:	10	0	3	
Child I:	16	4	1	
Child J:	17	2	0	
Child K:	13	4	1	
Total:	79	16	7	
Illustrated Book Group's total possible references:				23
Percent of stories represented:				.29

If coherence can be judged by a unit of thought, or a complete sentence, then stories presented by the storytelling group were more coherent than those from the illustrated book group. This concern can be observed in Table 6, page 30.

TABLE 6

ACCUMULATION OF TOTAL WORDS

AND UNITS OF THOUGHT PER CHILD

	Child's Own Stories	Units of Thought	Words
Child A:	13	396	2156
Child B:	10	77	407
Child C:	9	110	815
Child D:	13	131	913
Child E:	17	398	2153
Total:	62	1112	6462
Child F:	9	75	471
Child G:	14	190	1448
Child H:	10	49	141
Child I:	16	360	2325
Child J:	17	281	1974
Child K:	13	139	881
Total:	79	1094	7240

Nothing is as conclusive about the number of words as the units of thought. However, there was an average of 17.9 units of thought per story from the storytelling group and 13.8 from the illustrated book group. On a larger scale, this was 222.4 units of thought per child compared to 182.4. This tendency seems to favor the storytelling group's overall quality. Appendix A, again, will shed light upon this issue.

The parts of speech were examined, and both active and passive verbs were isolated. The ratios of active and passive verbs do not yield any different indications. As there are a few more

words per story and more sentences per story in the storytelling group, there are also a few more active verbs per story.

TABLE 7

ACCUMULATIONS OF ACTIVE AND PASSIVE VERBS

	Child's Own Stories	Active Verbs	Passive Verbs
Child A:	13	296	81
Child B:	10	65	7
Child C:	9	97	30
Child D:	13	110	36
Child E:	17	416	74
Total:	62	984	228
Child F:	9	122	30
Child G:	14	200	56
Child H:	10	29	11
Child I:	16	307	68
Child J:	17	286	79
Child K:	13	116	36
Total:	79	1060	281

A thorough analysis of this yield was pursued, but within surprizingly bland results. Both groups showed identical percentages of verbal use in each semester. As Table 7(a) exhibits, the use of active verbs fell 20% in the second semester, and the use of passive verbs fell 2%. The improbability of this occurence would discredit any analysis or supposition regarding verb development at this age. The presentation of details is located in Table 7(a), page 32.

TABLE 7(a)

VERB ANALYSIS TRACKED BY SEMESTER I, II

Storytelling Group	Active V. Semes. I	Active V. Semes. II	Passive V. Semes. I	Passive V. Semes. II
Child A:	217	89	51	30
Child B:	38	27	3	4
Child C:	39	58	16	14
Child D:	37	73	8	28
Child E:	264	152	38	36
Total:	595	400	116	112
Illustrated Book Group				
Child F:	105	17	22	8
Child G:	96	104	26	30
Child H:	13	16	8	3
Child I:	157	150	32	36
Child J:	206	80	41	38
Child K:	58	58	15	21
Total:	635	425	144	136

These case studies indicate that generating stories comes more easily to children when that example has been purely set. Using the storytelling treatment, children more readily produced stories and used more literary references. This treatment also indicates that subjects displayed a greater coherence of thought.

Again, the question of what effects each treatment had upon creativity should also address the response which was evoked by individual titles. Table 8 confines itself to those measures already discussed, and the more significant reactions to each title have been underlined.

TABLE 8

COMPOSITE VERBAL REACTIONS TO INDIVIDUAL TITLES

	Storytelling # of Presentations	No Response After Stim.	Units of Thought	Total Words	Illustrations # of Presentations	No Response After Stim.	Units of Thought	Total Words
A Tree Is Nice	5	1	66	355	6	-	75	459
Mr. Gumpy's Outing	4	-	57	470	6	1	50	250
May I Bring A Friend?	5	-	95	610	6	1	94	550
The Wind Blew	5	2	39	174	6	1	84	750
Frog Went A-Courtin'	5	1	87	496	6	1	43	291
Drummer Hoff	5	-	37	298	6	2	106	747
A Story - A Story	4	2	76	385	6	2	116	967
One Fine Day	4	-	95	424	5	2	43	323
Arrow to the Sun	4	-	127	662	6	1	130	851
Funny Little Woman	5	-	55	363	5	1	95	523
Post Office Cat	2	1	14	60	2	1	8	80
Why Mosquitoes Buzz In People's Ears	5	1	30	296	5	4	(13)	(24)
The Girl Who Loved Wild Horses	5	1	57	398	6	3	90	592
Duffy and the Devil	2	-	29	208	2	2	-	-

TABLE 8.--Continued

	Storytelling # of Presen-tations	No Response After Stim.	Units of Thought	Total Words	Illustrations # of Presen-tations	No Response After Stim.	Units of Thought	Units of Thought
Sylvester and the Magic Pebble	5	1	60	381	5	1	45	406
A Snowy Day	3	1	44	429	5	2	55	276
Where the Wild Things Are	3	-	35	238	5	2	57	322
Total:	71	11	993	6227	88	21	1099	7361

Those stories which are derived from an oral tradition evoked the greatest response and appealed most to the children's imaginations. A Story - A Story and Arrow to the Sun can be thus categorized through a comparison of Tables 8 and 3 (page 26). Frog Went A-Courtin' and The Funny Little Woman very frequently were met with requests for their repetition. Aside from those selections, the results varied in an inconclusive pattern.

The chidren did exhibit other modes of creativity. During the children's own storytelling, the interviewer noted such variety as sound effects, visual effects with hand or body motion, finger play, incorporating part of the room's environment, and pantomime. There were instances when such efforts were made as a substitute for the dictation of one's own story.

The storytelling group used such expressions in 25% of their stories, and the illustrated book group used them in 32% of their stories. The interviewer is not persuaded that this is any indication of methodology over the child's own personality and inability to verbalize. However, four titles brought forth such reactions from solely the illustrated book group. These titles included May I Bring A Friend?, Mr. Gumpy's Outing, Why Mosquitoes Buzz In People's Ears, and Funny Little Woman. Two titles were followed by reactions from the illustrated book group, and nine other titles brought reactions from both groups. This activity was difficult to gauge in terms of cognitive growth.

In retrospect, the quality of verbal response was compounded by children in the storytelling group. They produced more stories, an increased flexibility of language that is implied through literary references, and more coherence that is exhibited in their units

of thought. The overriding trend of a greater verbal response is accentuated by the fact that those stories derived from an oral tradition brought the highest scores.

CONCLUSIONS AND DISCUSSION

There were no negative findings, such as illustrated storybooks impede verbal response, as one could have easily assumed from reading Bettleheim's statement. Actually, the general findings showed that

(1) The presentation of illustrated storybooks will increase children's quantity of drawings and the figural quality of their drawings.

(2) A storytelling presentation will increase children's entry and total participation in similar verbal interaction.

It is curious that Bettleheim would say

> Today, as in the past, the minds of both creative and average children can be opened to an appreciation of all the higher things in life by fairy tales, from which they can move easily to enjoying the greatest works of literature and art.[11]

and later condemn the use of illustrations in children's literature. If used appropriately, their treatment can help manifest the child's creativity.

Today's banner waving favors higher SAT scores and achievement and has been coupled with a condemnation of innovative teaching techniques. While teacher accountability is a reasonable demand, its issue is at rift with historical studies of the United States' reading levels. Our technological society may rely too

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[11] Ibid., pg. 23

much on modes of communication which heavily combine the visual with the verbal, as well as products of lesser quality, and verbal scores are consequently declining.

RECOMMENDATIONS

1. Because so few case studies were available, a larger-scale study would be more conclusive, rather than relying on general trends. This should include background reading in language development, in light of the children's efforts at communication as mentioned on page 35.
2. The affective effects of each technique should be further studied in relation to personality development. Appendix A lends some support to this idea.
3. As an initiation into a comprehensive working knowledge of children's drawings by stages is an excellent exercise, not unlike an application of Flander's Interaction Analysis.
4. Implications for classroom use are pertinent to art teachers as well as those in the field of English language and curriculum. Teachers of aesthetic appreciation and sensory perception would help eliminate stereotyped notions on illustration through the use of such distinguished materials as the Caldecott or Kate Greenaway Award winners.
5. Write directly to England (Baker Book Services, Ltd.) when procuring Kate Greenaway Award books. The idea that United States coastline book dealers would be able to expedite the process did not prove true.

APPENDIX A

The child addressed in this addendum had originally been included in final compilation as a member of the illustrated book group. He was deleted because of his age, six years and three months. His presence would have made some trends more emphatic than what they necessarily have appeared.

There was nothing outstanding about his figural response; it was consistent. Throughout fifteen interviews, he produced twelve drawings; there were no drawings done upon three occasions. These are the figural measurements: all twelve were done following the interviewer's presentation, seven done in the first semester and five in the second semester. The first semester's average scores were 18.14 and the second semester's average scores were 15.80. In contrast with the rest of the illustrated storybook group, his age probably accounts for a higher quality of drawing, with fewer drawings done; this is in line with stage theories of drawing development.

However, he declined to tell any of his own stories. There was a complete lack of verbal response after the third interview. That would have added nine more tallies to the "No Response" column of Table 4. The contrast of 9:25 would have been raised to 9:34 under the circumstance of his inclusion.

As an explanation the child said, "...I don't <u>know</u> how to... <u>make</u> it." This response was closely akin to Child F, who said he could not "make stories...like those." Child F pointed to the illustrated storybook lying on the table to emphasize his position. These two children hesitantly but consistently expressed

their fear or inability to tell something like "those stories."

These comments and lack of verbal response could be interpreted as lending some support to Bettleheim's theory that picture-books will stunt the child's creativity, although the explanations are somewhat different. It is obvious that some children will be overwhelmed by the concreteness of a manufactured product and refrain from fulfilling their potential.

APPENDIX B

(1) Letter of introduction

(2) Child's Daily Schedule

(3) Calendar of Interviews

(4, Letter to Child's Home Guardian

LETTER OF INTRODUCTION

Kristi Carlson

To complete the goals of my proposed thesis topic, I am volunteering my services as an oral reader and as a storyteller. I would like to share literature and art with four and five year olds. I want to work with a minimum of twelve children, twenty interviews with each child.

Ideally the child would greet the interviewer, there would be conversation and when a natural break occurs, and the child is quite at home, instructive material would begin to arise. A clinical method would be used: the child can be free to move about the room; the teacher becomes guide and observer. What the child says will be recorded; the interviewer will always be accepting rather than didactic, instead of asking questions she answers them, instead of talking she listens, and so forth. A positive rapport will always be maintained.

All materials will be provided by me. I will be reading Caldecott and Kate Greenaway winning books. Both awards go to that year's most well illustrated piece of children's literature. The stories I tell will also be selected from this collection. Pastels and paper will always be available, as well as a small collection of ink blot drawings.

In no way do I want to infringe upon any established program. If you feel I could complement it, I can offer this time.

CHILD"S DAILY SCHEDULE

6:30 - 8:30	.....Arrivals	
8:30 - 8:45	.....Table Preparation, etc.	
9:00 -	.....Breakfast	
9:20 - 9:40	.....Grouptime in the Nursery (books, games, cognitive-based)	*
9:40 - 10:30	.....Free-choice Activities	*
10:30 - 10:40	.....Clean-up	*
10:40 - 11:40	.....Outside (large-muscle)	*
11:40	.....Reenter	
11:50	.....Lunch	
12:30 - 2:30	.....Naps	
2:30 - 3:10	.....Outside	*
3:15	.....Snack	
3:30	.....Bus Run	*
4:30 - 5:30	.....Child-own Activities	*

NOTE: an asterisk (*) indicates hours when interviewer was allowed to work individually with children.

CALENDAR OF INTERVIEWS

6-16-80 / 12-12-80

Child 1....6-16/17/19
Child 2....6-16/19
Child 3....6-16/ 7-9/14/16/18/21/28
Child 4....6-16/17/19/ 7-7/8/9/10/14/15/16/17/18/21/22/24
Child 5....6-16/17/19/ 7-8/9/10/11/14/15/16/18/22/24/28
Child 6....6-16/ 7-8/ 9-29/30/ 10-2/6/8/9/10/14/19/20/22/28/ 12-4
Child 7....6-16/17/18/19/ 7-8/9/10/11/15/16/17/18/24/28
Child 8....7-8/21/22/24/28/29/ 8-5/7/8/12
Child 9....6-16/17/18/19/ 8-10/21
Child 10...8-1/4/5/7/8/12
Child 11...8-1/4/5/7/8
Child 12...8-1/4/5
Child 13...8-1/7/8/12
Child 14...8-1/4/5/7/8/12
Child 15...9-29/30/ 10-2
Child 16...9-29/30/ 10-2/3/6/7/17/20/22/23/24/28
Child 17...9-29/30/ 10-2/3/6/8/9/10/14/17/20/22/23/24/28
Child 18...7-10/ 9-29/30/ 10-2/3/6/8/9/10/14/20/23/24/28
Child 19...10-6/8/9/10/14
Child 20...11-4
Child 21...11-6/7/12/19/21/ 12-1/2/3/5/10/11
Child 22...4/11/17/24/ 12-8/10
Child 23...11-4/11/17/19/21/ 12-1/2/3/5/11/12
Child 24...11-4/6/7/11/14/17/18/19/21/24/ 12-1/2/3/5/8
Child 25...11/6/7/11/14/17/19/24/ 12-1/3/8/9/12
Child 26...11-4/6/7/11/13/17/18/19/21/24/ 12-1/3/4/5/9
Child 27...11/6/7/11/13/17/18/19/21/24/ 12-1/3/4/8/9/10
Child 28...11-4/6/12/13/17/18/19/21/ 12-1/3/4/5/8/9/11
Child 29...11-4/12/13/17/18/19/21/ 12-1/3/4/5/9/11
Child 30...11-4/6/7/11/13/17/19/21/24/ 12-1/3/4/5/8/9

LETTER TO CHILD'S HOME GUARDIAN; ACCUMULATED PARENTAL RESPONSE

To the parents of _____,

I was a storyteller for the C.A.A.P. Daycare Program. I hope you will answer these questions so I can learn more about what I was doing.

Feel free to skip a question or to fill in more information.

Often, Sometimes, Seldom
-5- -2- -1-

(1) How often does your child watch TV?

Often, Sometimes, Seldom
-4- -3- -1-

(2) How often does someone read to your child?

_____

(3) Where do the reading materials come from?
for ex.: home, library, friend, or
-7- -1- -0-
other?
-2- No Response
-1- specification of mail order house and store as from home

Yes , No
-6- -3-

(4) Does your child see you read a daily paper?

Yes , No
-8- -1-

(5) Do you encourage your child to draw or paint at home?

Often, Sometimes, Seldom
-6- -2-

(6) How often does your child play outdoors?
-1- only at school and weekends, live in city

A , B

(7) Does your child learn best by
a) seeing/watching you
-4-
b) hearing/listening to you
-2-
Other
-2- Both indicated
-1- No Response

Thanks for your help; it was fun working with all the children!

NOTE: Nine responses from thirty, five of which are children figured into the final compilations.

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